This is the little micro-site for RPProjects, formerly on the artdesigncafe.com site until late August 2026. The webpages may be visible in the Internet Archive. This was removed after an unusually sophisticated internet-based attack on the website, presumably driven by the current focus of artdesigncafe shifting to ADC Investigations—critical Nazi history of US arts figures/ social set and business folks.

For interviews of Shimada, Holden, and Pennell, see the pdf for World Sculpture News. Additional texts like press releases are shown towards the bottom, starting on page 27.

Also see RPProjects press releases for Mischa Kuball projects towards the end, including his 2009 collateral event at the Venice Biennial and European Capital of Culture Ruhr region 2010 event.

If you'd like to support the ADC Investigations work, join my Substack at https://usnazihistorynews.substack.com/ or follow me at https://www.youtube.com/@artdesigncafe

[overview page]

RPProjects

RPProjects combined forces (1997-2009) with like-minded artists, designers, academics, writers and exhibition spaces.

We aimed to make aesthetic and communications statements that inspire those in their respective local communities—and transmit this inspiration across borders via media to those in our international tribes.

Click the project title below to learn more.

Detail from Visual. Textual. Visual *featuring Silvia B.'s* Ira jr. *at Ron Mandos galerie, Amsterdam, 2009.*

> RPP Visual. Textual. Visual. (during Brussels Biennial & Amsterdam, 2008-09)

> Artwriting workshop: RPP Just get Published! (Rome & London area, 2008-09)

> Art exhibition: *2step* at Center of Contemporary Non-Objective Art + RPProjects, Brussels (2002)

> RPProjects: *A triptych across time* at Museum van Nagsael, Rotterdam (2002)

> Lisa Holden at Ron Mandos galerie, Rotterdam (2000). Curator: RPProjects

> Susan Morris at Project 304, Bangkok (1999). Co-curator: RPProjects

> Yoshiko Shimada at John Batten Gallery, Hong Kong (1997). Extensive media coverage including *CNN Asia*. Initiator/Curator: RPProjects

RPP Visual. Textual. Visual

Photo of sculpture *Ira jr.* (2008) by Silvia B. Copyright the artist.

RPProjects worked on a communications initiative, *Visual. Textual. Visual* which aimed to enhance the visual experience for viewers, both specialists and non-specialists. Texts were designed to enable a quick understanding of a specific artwork on view via a short Q&A with the artist.

The text was placed near the artwork on a nearby plinth or stand, and viewers discovered a colorful photographic reproduction of the work with accompanying text. The goal was to activate a back-and-forth *Visual. Textual. Visual* experience— directly between the artwork on view and the printed text. Another goal was to quickly raise the viewer's awareness of the artistic decisions concerning the work on view.

Photo of *VTV* with Silvia B's *Ira jr* at Ron Mandos galerie. The sculpture was spotlighted in the background.

This initiative was partnered with a participating artist, art space, and art magazine, which took the image and text and shared this with international readers via print media. The text was then also added here, for readers via the Internet.

Ron Mandos galerie, Amsterdam
Participating magazine: *Sculpture*
Exhibition: *Le Plus Beaux* (Fall 2009)
Artist: Silvia B.
Spotlight on: *Ira jr*. (Click to see the internet version of the text).

Center for Contemporary Non-Objective Art, Brussels
Participating magazine: *Sculpture*
Exhibition: *Yo Mo' Modernism (Part I)*,
during the Brussels Biennial (Fall 2008)
Spotlight: Fergus Martin's *Pipe Dreams Two*. (Click to see the internet version of the text).

[Accompanying text mentioned above]

Silvia B.: Celebrating "misfits" (2009)

R. J. Preece
artdesigncafé - art | 15 September 2009
This interview was previously published in Sculpture*, 28(7), September 2009, pp. 44-5.*

Silvia B.

Dutch artist Silvia B. creates striking figures that cross the boundaries of gender, species, and age. Beyond their high-fashion gloss, however, her hybrid beings aim to question constructions of beauty and value. Silvia B. has had various solo exhibitions in the Netherlands, at venues such as 5-MM, the Five Minute Museum in Eindhoven (2009), and GEM, the museum for contemporary art in The Hague (2008). She has also participated in a number of group shows in the Netherlands and around the world, in such cities as Oslo, Antwerp, Nice, Milan, and La Paz, Argentina. She served as curator for an international group show at the Rotterdam Historical Museum (2007), and for 11 years, she was the co-director of the smallest museum in the world, the Museum Van Nagsael, which was purchased in 2008 by the Museum Boijmans Van Beuningen in Rotterdam.

Silvia B. art: *Ira jr* (2008). Human hair, lashes, rugby mouth gear, martial arts groin cup, leather gloves, silk tights and stockings, leather pumps, plasters, hockey shin guards, skipping rope, and mixed media, 171 x 100 x 31 cm.

R.J. Preece: Ira jr. *and many of your other recent works show your continued fascination with crossing gender, species, and age, combined with an interest in polished-looking, fashion-plate figures. What keeps you interested in these topics?*

Silvia B.: I'm interested in ambiguity. I like to make these hybrid beings, because I hope that they will bring viewers to a state of doubt. I consider this to be the most important state, because it is where rethinking starts. I'm also interested in fashion-oriented topics. I find fashion to be the most direct reflection of our times. Through our appearance, we show how we relate to this world, as you can see in sculpture through the centuries. I don't aim to make my sculptures "timeless"— I definitely aim for the here and now.

R.J. Preece: *You included a reference to Cindy Sherman's photograph* Untitled #122 *(1983), and I understand that this was your starting point for* Ira jr. *Could you tell us about that?*

Silvia B.: That photo by Cindy Sherman was a very important icon for me back in the 1980s, during my academy training. I found the art world to be quite male-dominated and was confronting gender issues. Sherman shows a blonde woman trying to make her stand in a man's world. She wears a black, coat-like dress, a female translation of a man's power suit. Apparently she is not completely coping: she is portrayed at the moment of some sort of breakdown.

Silvia B. (continues): My goal was to refer to this beautiful photograph and take the presentation in a new direction by looking again at gender and also at age. I reversed the image in different ways and played with the roles. First the sculpture is a male child dressed up in grown-up clothes, and the black and white outfit of Sherman's woman is reversed. Then I gave him different elements in order to play

with roles further. With a dress, he also wears a martial arts groin cup. With his high heels and silk stockings, he wears shin guards. Under his mouth gear, we can see beautiful red lipstick. His little hands in grown-up gloves hold a girl's skipping rope, and he combines a girlish hairdo with a moustache. You'll also see an embroidered sports badge on his sleeve. This shows the number of Sherman's untitled photo in reverse, as a more direct reference.

R.J. Preece: *The winners' podiums seem a new element in your work. Why did you add them?*

Silvia B.: Before, my sculptures of human beings stood directly on the floor, placed in our reality. In comparison, I find that a figure on a podium is more "exhibited." The viewer relates differently to the figure. He expects a story, and the podiums suggest that the elevated figures have won whatever the game is— it emphasizes a "mood of battle."

R.J. Preece: *I have to ask, to what extent are these works autobiographical?*

Silvia B. art: *Lord Rangda* (2008). Wooden Balinese mask, synthetic hair, tuxedo shirt, leather jacket, taxidermied white rat, and mixed media, 115 x 100 x 101 cm.

Silvia B.: They're autobiographical in that I'm attracted to people who do not fit in. A physical or mental abnormality— or an unusual way of dressing up— pushes a person into another world. These "misfits" challenge society's norms, and I find beauty in that, maybe because I am a bit of a misfit myself. From the early '80s, when I joined the Punk movement for a while, I have had this dandy-like urge to dress up with full make-up. People respond in very different ways, and this has made me think a lot about human behavior.

R.J. Preece: *I find* Lord Rangda *to be attractive and repulsive at the same time.*

Silvia B.: That is the state of doubt in which I'm aiming to position the viewer. Real beauty is always pretty and ugly at the same time.

R.J. Preece: *If you had the power to make viewers walk away from your work with one new thought, what would that be?*

Silvia B.: I'd like them to walk away with some doubts about instinctual behavior— for instance, our tendency to follow the herd.

This text was part of RPProjects' Visual. Textual. Visual *in 2009. Click to read more about* Visual. Textual. Visual.

[Accompanying text mentioned above]

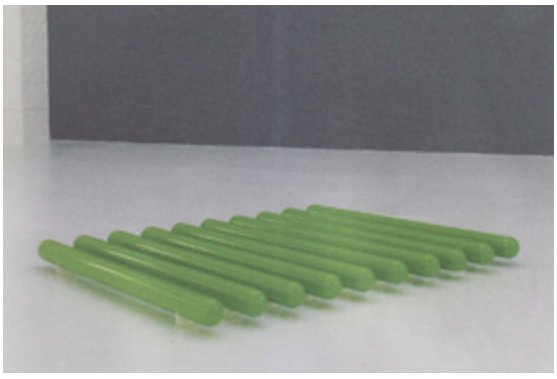
Fergus Martin: Pipe Dreams (2009)

R. J. Preece
artdesigncafé - art | 15 September 2009
This interview was previously published in Sculpture*,* 28*(6), July/August 2009, pp. 46-7.*

Fergus Martin: Pipe Dreams

Dreamscapes are often the subject of artworks, and Fergus Martin's *Pipe Dreams 2* takes dreams to a fundamentally visual level with a "floating raft of color in space." But how was this visual solution achieved, and what decisions did Martin make when creating the work?

Fergus Martin was born in Cork, Ireland, in 1955 and attended the Dun Laoghaire College of Art. After teaching English in Italy for nine years, he attended the New York Studio School. He has had solo shows at Green On Red Gallery and Oliver Dowling Gallery, among others, and his work is in the collection of the Irish Museum of Modern Art. He was awarded Pollock-Krasner Foundation Grants in 1999 and 2006. *Pipe Dreams 2* was recently exhibited in the group show, "Yo, Mo' Modernism (Part I)," at the Center for Contemporary Non- Objective Art (CCNOA) in Brussels, on the occasion of the First Brussels Biennial.



Fergus Martin art: *Pipe dreams 2* (2003). Plastic tubing and auto paint, each pipe, 98 x 7 cm.

R.J. Preece: *You refer to* Pipe Dreams 2 as "a raft of floating color in space," You also say that it is almost like a painting— could you explain?

Fergus Martin: First, people should know that I started out as a painter, and I only brought sculpture into my practice about nine years ago. Right now, about one-third of my works are sculpture. I like the play between the two. For example, I've also been playing with horizontal shapes in my paintings. When you see *Pipe Dreams 2* from a distance, the lime-green pipes merge and form a visual solid, a field of color, a play with optical illusion. It looks almost like a floating painting.

R.J. Preece: *So you are magnifying how an artwork changes based on the viewer's vantage point and playing with color, shape, line, space, unity/variety, and contrast in the installation space. Plus, you've created a visually attractive focal point. The surface is very smooth. Why did you choose this finish?*

Fergus Martin: I love industrial materials. The plastic is very sensuous to me. I'm also working with unpainted stainless steel in other sculptures.

R.J. Preece: *The plastic tubing is visually a bit ambiguous.*

Fergus Martin: Yes, I like it when things in my work are ambiguous. Here, the tubes are light, but when you look at them, the smooth surfaces suggest that they could be made from a heavier industrial material. I also like finding materials. I found these specific tubes and rounded caps, which are used in making models of oil refineries. I liked being true to them, and so the tubes and caps are the ready-made lengths.

Fergus Martin. *Pipe dreams 3* (2003). Plastic tubing and auto paint, each pipe, 98 cm long each.

R.J. Preece: *In the orange* Pipe Dreams 3*, you used tubing with different widths, but the widths are the same in the lime-green Pipe Dreams 2. Why this difference?*

Fergus Martin: It's a subtle move in making variations across a series of work. I also do this with my paintings. It alters the visual effect. There's a different visual rhythm, and I find it gives a new, playful quality. There are four *Pipe Dreams*. The other two have different colors, different numbers of tubes, and one has a different length.

R.J. Preece: *How did you decide on the color?*

Fergus Martin: I wanted a smooth, industrial-looking finish, and I had a car painter paint the sculptures. I chose the lime-green because I liked the coolness of the color. I chose the colors off a chart instinctually.

R.J. Preece: *How are you incorporating the title into the work?*

Fergus Martin: "Pipe dreams" refers to the pipes and also to unreal, fantastic, even illusory things, as well as hopes and plans. This made me think of dreaming and dreamers, and I found that right for this work.

R.J. Preece: *What are some of your influences?*

Fergus Martin: First, the industrial materials all around us— in the landscape and architecture, within a piece of furniture or a power tool, for example. Also, I like things that can be assembled and disassembled, like flat-pack furniture or even cars. In *Pipe Dreams 2*, the tubes simply rest on the white stands. Also, digital photography has affected how I see objects.

R.J. Preece: *Were you obsessed with Legos as a child?*

Fergus Martin: I loved Legos. My father was also obsessed with ship models. That's never left me. In fact, when I was making *Pipe Dreams 2*, it reminded me of blowing up long balloons as a child.

R.J. Preece: *What do you want people to get out of the work?*

Fergus Martin: It's funny you mentioned childhood. I've had some difficulty exhibiting the *Pipe Dreams* because children want to play with them. One adult burst out laughing when she saw them, which I thought was gorgeous. Another adult also said that she wanted to lie on them. I like it when the *Pipe Dreams* surprise people and generate an emotional reaction. In fact, I like it a lot.

This text was part of RPProjects' Visual. Textual. Visual *in 2009. Click to read more about* Visual. Textual. Visual.

Artwriting workshop:
RPP Just get Published! (2008-09)

To encourage students investing in a fine art-oriented education to get on with it and *Just get published*(!), RPProjects organized an initiative to work in partnership with art/design magazines and art-related programs with advanced-level BA and MA students.

In the project, R.J. Preece located lecturers that are interested in the art writing workshop. The lecturer then identified a number of students that were interested in the project. Art exhibitions were then selected for review by the lecturer, Preece, and the magazine's editors.

Participating students then got to work: gathering information, analyzing sample reviews, writing drafts, fact checking, and re-writing drafts at the direction of the lecturer—with the practical goal of getting the review published in the magazine.

A winning review was then selected for publication. Honorable mentions were also chosen.

Why the project? For Preece, "It's set up to walk students through the ins and outs of getting a review to publication level— and to demystify the process. In this way, the project aims to encourage more people to contribute to discussions about art in print."

Participants of RPP Just get published!

- **Spring 2009:**
  Participating magazine: *Sculpture*
  Guest lecturer: *Patricia Ellis*
  School of Art and Design
  University of Hertfordshire, United Kingdom
  New artwriter: *Susan Maude*
  Honorable mentions: *Charlotte Garrett*, *Danielle Gray*

- **Spring 2008:**
  Participating magazine: *Sculpture*
  Lecturer: *Shara Wasserman*

Temple University, Rome campus
New artwriter: *Joli Reichel (review of Giuseppe Penone exhibition)*
Honorable mention: *Victoria Goichberg*

2step **at CCNOA + RPProjects, Brussels**

- Video installation

- Audio installation

- Wall between installation

- At Center of Contemporary Non-Objective Art (CCNOA)
- 40 experimental works by 37 international artists
- Numerous citations in various communications by artists, galleries, museums, biennials, etc.

Exhibited at the CCNOA, *2step* featured over 40 experimental audio and video works by 37 international artists that primarily work in other media, such as painting, sculpture, installation art, design and architecture. In this exhibition, the artists presented their “2steps” into another artistic medium.

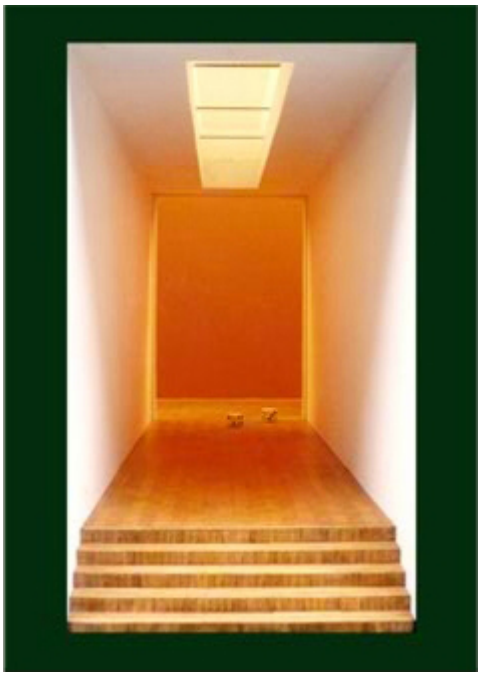
Featured artists came from Argentina, Australia, Austria, Belgium, Denmark, France, Germany, Italy, Japan, Luxembourg, the Netherlands, New Zealand, Norway, Portugal, Russia, Sweden, Switzerland, the United Kingdom, and the United States.

Participating CCNOA+RPProjects artists include ademXL+MissFit, John Beech + Enar Westerlund, Justin Bennett, Marcus Bering, Hilmar Bjarnason, Kjell Bjorgeengen, Maria Blondeel, Jennifer Bolande, Christophe Dahlhausen, Lieve D’hondt, Peter Downsbrough, Margarete Dreher, Johannes Fox, Marco Fusinato, Robert Glaubit, Marcia Hafif, Lisa Holden, Steve Kaspar, Gerold Miller, Susan Morris, Chris Newman, John Nixon, Annick Nölle + Neven, Susan Norrie, Kelly Parr, Christian Paulsen, Jacqueline Pennell, Beverly Piersol, Mark Pimlott, Gerwald Rockenschaub, Philippe van Snick, Piki + Liesbet Verschueren, Dan Walsh, and Joan Waltemath. Environment by Djos Janssens + Tilman.

Afterwards, *2step* (CCNOA) traveled to the Kunstnernes Hus art centre in Oslo (2006) and UH Galleries, University of Hertfordshire, near London (2006).

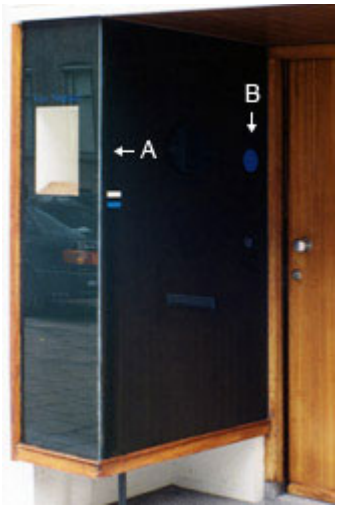
***A triptych across time* at Museum van Nagsael, Rotterdam II (2002)**

A: Jacqueline Pennell. Aleatoric, 2002, (front view through fish-eye lens), pair of dice, orange cardboard and two acrylic sheets.



B: Jacqueline Pennell. Aleatoric, 2002, (side view through fish-eye lens).

Museum van Nagsael with views A & B.



Jacqueline Pennell's *Aleatoric*

RPProjects at Museum van Nagsael
Rotterdam, the Netherlands
June 1-30, 2002

Press release text by RPProjects

RPProjects will be presenting the second intervention of *A Triptych across Time: Artists Respond to Bosch's "Garden of Delights"* (c. 1510-15) [* Eden * Hell * Garden of Delights] at the Museum van Nagsael (MvN) in Rotterdam, the Netherlands, which is the world's smallest museum. For the second response to the triptych, "Hell", London-based artist Jacqueline Pennell will present *Aleatoric* (2002), a minimal installation consisting of a pair of dice and two sheets of

acrylic mirror facing each other. According to the artist, the artwork "engages with the interplay between the miniature, infinity and chance events".

Conceived specifically for the intervention, Jacqueline Pennell's *Aleatoric* is positioned inside the space, a miniature replica of a museum built to scale (1:15), contained within a two-sided, glass-covered display window. At Museum van Nagsael, two viewpoints are offered: facing the street at eye level, and also through a fish-eye peephole cleverly fitted into the side of the cabinet offering a closer and distorted view of the artwork/installation.

From the front view, the viewer sees only the rolled dice, monumentalised by the Museum van Nagsael's scale. Meanwhile, through the peephole, the viewer peers into an endless corridor with numerous entrances, created by the face-to-face acrylic sheets. Ingeniously manipulated, each "entrance" contains its own pair of dice waiting to be thrown again, stretching into infinity. For Jacqueline Pennell, *Aleatoric* "suggests the uncertainty that endless chance events can induce, and the certainty that the future will be no different."

A Triptych across time—Artists respond to Bosch's *Garden of Delights*

The context: "As recent world conflicts saturate our global psyche and visual memory, Bosch's vision of the world seems strangely compelling again".

The site: the world's smallest museum window showcase, built to scale (1:15), flanked between a vintage clothing store and a 20th century design shop in central Rotterdam.

The proposal: over three month-long periods, three artists (Susan Morris, Jacqueline Pennell and Jeremy Wood) refer to Bosch's triptych (Eden, Hell, and Paradise), c. 1510-15, the contemporary context, and their artistic practice.

Preece: [Could you explain a couple of ways that] you see your intervention as responding to Bosch's painting?

Pennell: The dice refer to those depicted in the painting. I am asking the viewer to "throw" them and see their future unfold in the multitude of possibilities seen in the mirrors…

unlike Bosch, I am not telling a cautionary tale. Instead, I'm suggesting an unstable situation and how life is fragile, unpredictable and often is directed by chance events…
—Jacqueline Pennell in "The Luck of the Dice", World Sculpture News, *2002, Summer issue.*

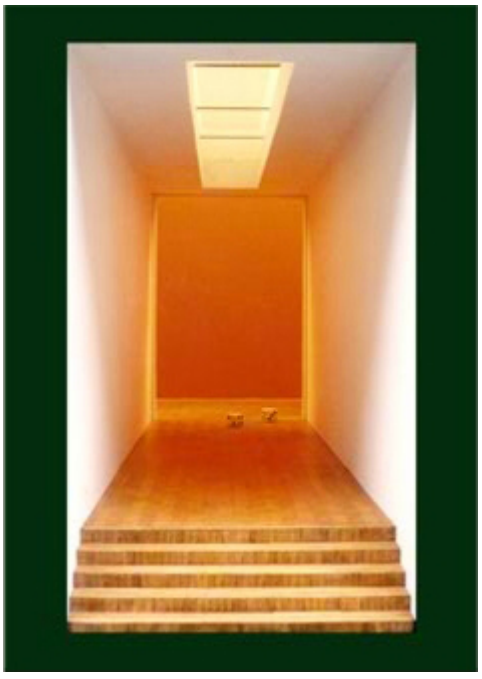
Click to see an organizer reflection of the project.

Update: In 2008, the Museum van Nagsael installation and archive were acquired by the Museum Boijmans van Beuningen, Rotterdam. This was exhibited among other recent acquisitions August-October 2009.

RPProjects: Revisiting the triptych at Museum van Nagsael, Rotterdam (2006)

Sometimes things work out like a celebratory press release, and sometimes they aren't actually that way at all.

R.J. Preece (ADP)
Art Design Publicity at ADC | 5 October 2011
This essay was previously published in Museum van Nagsael: 11 years, 132 exhibitions *(Veenman: Rotterdam), p. 258 in 2006.*



Jacqueline Pennell art: *Aleatoric*, (front view) (2002). Installed at Museum van Nagsael, Rotterdam.

It started out innocently enough. A three-part project [April * June * August 2002], somehow, in *response*— just six months after all hell broke loose, when the New York towers were violently penetrated. The burning, the shocking collapse— times 2. And that ghostly dust— slowly moving down the streets of 20th century capitalism— and so unnervingly covered by CNN. *Thinking, with an event like this, what on earth does the future hold?*

With this in mind, the three-part project was developed, conceived as an early 21st century triptych— with an almost timeless topic— Bosch's *The garden of earthly delights*— appropriate to the location, with depictions of *Eden*, *Hell*, and *the Delights*. Three artworks by three contemporary artists would be presented, aligned to the triptych panels, and might provide answers to some difficult questions.

Interweaved in this, there were ideas about "media coverage maximisation" within a visual art context— merged with the "Museum"— and the beauty of press release creation and distribution. And verbal strategies would be fused with clear and seductive imagery. The goal? To activate late British *Sensation*— remotely, across the Channel, delivered largely via the Internet, based upon the organiser's truly excessive amount of arts media research, which would act as an integrated vehicle to tell the story.

At least, this was... the intention...

What resulted with the first installation was rather different, perhaps very much like the original *Fall*. Instead of projecting this panel in a verbal-visual fusion to the outside world, the *fall* ended up being a rather intense artist-and-organiser role play. For two months, I was unexpectedly trapped inside the Museum's Hell, with the endless *fall* as a reminder on video loop, as I eagerly welcomed [desperately,] the next installation.

As a piece, this second installation, Jacqueline Pennell's *Aleatoric*, artistically aligned itself to *Hell.* This work projected uncertainty with a simple, yet ingeniously placed hall of mirrors, visible via the Museum's peephole. This contrasted with the front view, showing simple dice and the colour of menacing, abstract heat. Yet while the artistic goal had been achieved, ironically for this organiser, it actually symbolised *Eden*— that is, before the bite— with its smoothly aligned organisational process. (See the press release.)

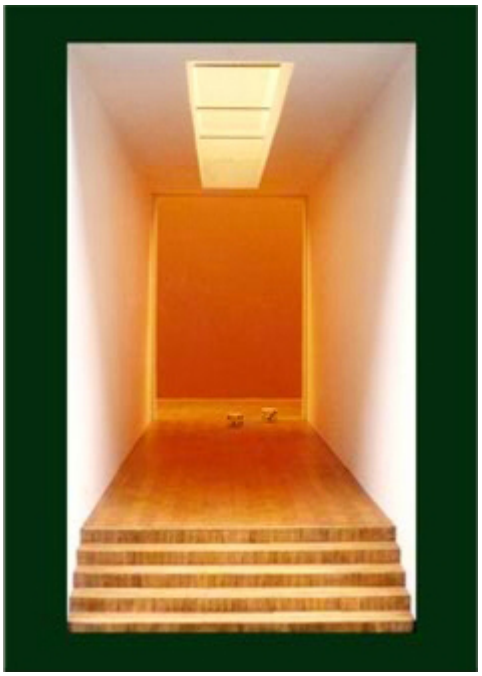
By the time Jeremy Wood entered the Museum with the third installation, *Paradise*, the Project now reached its fifth month. I was now exhausted with the effect of the *fall*, while the patient co-director Silvia B, the patron of the triptych, looked on. Upon agreement, it was decided that no release for *Paradise* would be issued.

It therefore seemed appropriate to *retreat*— and go back to "Art". On a simple turntable, a spinning 2-D image of a *Delights* detail rotated perfectly— like the Earth. Watching from outside, no matter what we did, the Art was there and the world kept spinning— whether we chose to enter the Gardens of Eden or Delights, or not.

And for the organiser at least, the questions laid out for the project, had been answered.

Jacqueline Pennell at Museum van Nagsael, Rotterdam (2002)

ADC staff
artdesigncafé - art | 4 October 2011 (Released 30 April 2002)



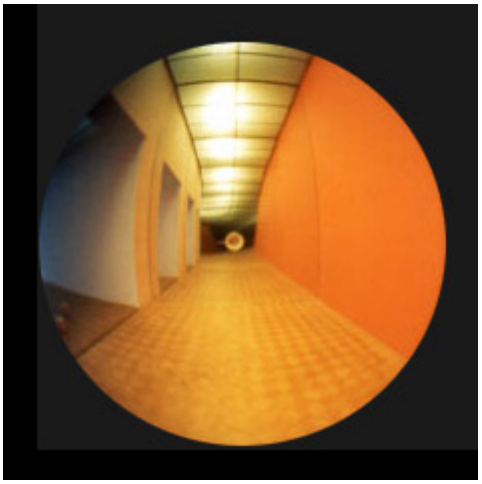
Jacqueline Pennell art: *Aleatoric*, (front view) (2002). Installed at Museum van Nagsael, Rotterdam.

Jacqueline Pennell's *Aleatoric*

RPProjects at Museum van Nagsael
Rotterdam, the Netherlands
June 1-30, 2002

Press release text by RPProjects

RPProjects will be presenting the second intervention of *A Triptych across Time: Artists Respond to Bosch's "Garden of Delights"* (c. 1510-15) [* Eden * Hell * Garden of Delights] at the Museum van Nagsael (MvN) in Rotterdam, the Netherlands, which is the world's smallest museum. For the second response to the triptych, "Hell", London-based artist Jacqueline Pennell will present *Aleatoric* (2002), a minimal installation consisting of a pair of dice and two sheets of acrylic mirror facing each other. According to the artist, the artwork "engages with the interplay between the miniature, infinity and chance events".



Jacqueline Pennell art: *Aleatoric*, (side view) (2002). Installed at Museum van Nagsael, Rotterdam.

Conceived specifically for the intervention, Jacqueline Pennell's *Aleatoric* is positioned inside the space, a miniature replica of a museum built to scale (1:15), contained within a two-sided, glass-covered display window. At Museum van Nagsael, two viewpoints are offered: facing the street at eye level, and also through a fish-eye peephole cleverly fitted into the side of the cabinet offering a closer and distorted view of the artwork/installation.

From the front view, the viewer sees only the rolled dice, monumentalised by the Museum van Nagsael's scale. Meanwhile, through the peephole, the viewer peers into an endless corridor with numerous entrances, created by the face-to-face acrylic sheets. Ingeniously manipulated, each "entrance" contains its own pair of dice waiting to be thrown again, stretching into infinity. For Jacqueline Pennell, *Aleatoric* "suggests the uncertainty that endless chance events can induce, and the certainty that the future will be no different."

View of Museum van Nagsael, Rotterdam, the smallest "museum" in the world.

The “Garden of Delights” project was chosen in response to Museum van Nagsael’s miniaturised scale in relation to Bosch’s work— and the subject matter. As recent world conflicts saturate our global psyche and visual memory, Bosch’s vision of the world seems strangely compelling again.

In August, Jeremy Wood will install the final intervention for the project, addressing Bosch’s central panel by actively searching for “Paradise” [...] In April 2002, Susan Morris addressed the first part of the triptych “Eden” with her video installation *Between Two Deaths* (1998-2001), a bleached out black-and-white line drawing moving up and down across the screen, which reveals itself as a cropped detail of two bodies in the act of making love.

Aleatoric can be viewed at the Museum van Nagsael at Botersloot 40, Rotterdam city centre.

For more information, please contact: [...]

Lisa Holden at Ron Mandos galerie, Rotterdam (2000)

- Lisa Holden. Canvas, 2000. Performance view of Holden behind canvas-framed window with spotlight, introducing *UNLEASHED*.

- Lisa Holden. Seed III and Seed IV (installation view), both 2000. Pixellated digital photographs, reflected in a pre-war period mirror which survived the bombing campaign. Both prints 33.1 x 46.81”.

UNLEASHED
Lisa Holden at Ron Mandos galerie
Initiator/Curator: *R. J. Preece*

The site: An art gallery located in a two-story residence that survived the brutal WWII bombing campaign on the city.

The proposal: the artist reinterprets the space as a container of voices, memories, discourses, fantasies, and spirits—which the viewer experiences through performance, visual and sound art.

"Exposing the layers is the key to *UNLEASHED*. In the two final rooms, three Seeds [III-V] are flooded with light, and the psychological core emerges… The accompanying sound piece *Unleashed* is a remix of voices, interview texts, the house's sounds, and even discussions related to the show. It's fractured, connected and disconnected simultaneously.

I'm highlighting the many surfaces and ripping them back to expose more, at the same time emphasizing the other surfaces that are unknown..."
—Lisa Holden in "Dissecting reality", World Sculpture News*, 2000, Autumn issue*.

Susan Morris at Project 304, Bangkok (1999)

The World's Leading Art Magazine Vol. XXXII n°209 November-December 1999 US $7 International

Flash Art

BANGKOK

Susan Morris at Project 304

"Bangkok Desire," a video exhibition by Susan Morris, suggests the bait of sex, sensationalism, and the lure of the exotic. In contrast, Morris expresses "Desire" — not within the subject matter — but in the way she constructs images. "Desire" contains works that withhold everything — except a polished restraint which is equally fetishistic. Devices that she uses include severe cropping to emphasis tension, and she frames "voyeuristic engagement with the scene." According to Morris, "The works perform a visual tease. Information that might 'place' the image is stripped away." Curated by Robert Preece.

SUSAN MORRIS, Blank Space (detail), 1999. Three monitors, 30 minute video loops. Fixed camera, unedited, endless.

Susan Morris at Project 304
Initiator/Co-curator: *R. J. Preece*

Bangkok Desire, a video exhibition by Susan Morris, suggests the bait of sex, sensationalism, and the lure of the exotic. In contrast, Morris expresses "Desire" — not within the subject matter—but in the way she constructs

images.

Desire contains works that withhold everything—except a polished restraint which is equally fetishistic. Devices that she uses include severe cropping to emphasize tension, and she frames "voyeuristic engagement with the scene."

According to Morris, "The works perform a visual tease. Information that might 'place' the image is stripped away." [(Co-)curated by R.J. Preece].

DESIRE

Susan Morris' work questions populist-oriented media by actively avoiding sexy subjects that facilitate sensation in her exploration of a series of connected and disconnected juxtapositions of desire - after all,there's nothing sensational about watching a road junction, or viewing slowly scrolling text pieces in our age of hypermedia, multimedia, and the fetish of interactivity.

Morris selects ordinary subjects from the urban London landscape and makes them extraordinary with her carefully selected compositions and hypnotic voyeuristic frames. Her subject matter comes from everyday experiences, and combines 'slice-of-life' with manipulative staging. She references the increasing role of video surveillance within city life and the possibly related obsession with public and private life distinctions, and makes viewers question their own voyeuristic desires. Morris actively catches out the viewer by maintaining visual distance while simultaneously mesmerising them with her frozen frames, emphasizing distanced visual connections and cool disconnections.

What is Desire? The desire to know, to examine, to interact, and possibly to be entertained by and/or control? Morris plays with these desires with detatchment, open-ended narratives, and a sensibility that demonstrates that, despite the drive for technological advancement, we still can not get beneath the surface of things, or that the surfaces have shifted. The distance is never overcome, it is perhaps impenetrable. Sensation provides immediate gratification, but desire remains.

Robert Preece
Independent Curator
Philadelphia, PA, USA

Susan Morris works with video and computer. Her interests are in how technology, in structuring time, provides both frame and screen to organise desire within the image. She is currently researching this theme for a PhD. as a bursary fellow at Goldsmiths' College University of London.

Her most recent solo show was 'Between Hits' at accident, in October 1997. Recent group shows include : 'Interior/Interior' 'Silent Movies', 'What is a Photograph?', and 'Accident'. She has a forthcoming solo show at Five Years gallery (January 2000).

ปรารถนา

ผลงานของ ฐิชาน มอริส ตั้งคำถามต่อสื่อสารมวลชนที่เน้นกลยุทธ
ทางการตลาดเป็นหลัก โดยหลีกเลี่ยงการใช้เรื่องราวที่เกิดในการดำเนินชีวิตประจำวัน
ความพยายามในการสืบหาสาเหตุในความสัมพันธ์ หรือ ความไม่สัมพันธ์
ของการเปรียบเทียบถึงความปรารถนา ผลที่สุดแล้ว มุ่งไม่ยอมรับที่จะพบแต่ว่า
ในการนั่งมองทางเขยกของแขน หรือ มองตัวหนังสือที่ผ่าน หน้าจอโทรทัศน์
อย่างช้าๆ ในยุคสมัยแห่งการสื่อสารอันรวดเร็ว ยุคแห่งมัลติมีเดีย หรือ
ยุคที่คนหลงใหลต่อการมีปฏิกิริยาโต้ตอบอย่างฉับพลัน

ฐิชาน เลือกนักข่าวธรรมดาเกี่ยวกับภูมิทัศน์ของเหตุการณ์ และ ทำให้มัน
ที่เหมือนว่าการเลือกองค์ประกอบ และ สร้างบรรยากาศที่เป็นของจนดูเหมือนภูมิ
สถาปัตย์ เรื่องราวมาจากประสบการณ์ในชีวิตประจำวัน และ ผลงาน " เสียงหนัง-
ของ-ชีวิต " ก็เช่นกันที่จัดขึ้น เธอบังเอิญได้ยินเรื่องราวเกี่ยวกับ กับโทรทัศน์วงจรปิดวา.
ที่มีบทบาทมากขึ้นในโลกปัจจุบันที่พาพันกับโลกสาธารณะและส่วนตัว
ทำให้คนดูต่างตาม ต่อความประสบการณ์ของตนเอง ฐิชานเข้าถึงคนดู
โดยการรับรู้ระยะห่างของภาพ ในขณะเดียวกัน สะบดพวกเขาด้วยรูปธรรม
เพื่อเน้น ให้เห็นถึงความสัมพันธ์ทางกายภาพ และ ความไม่สัมพันธ์กันที่เด่นชา

ความปรารถนาคืออะไร คือความปรารถนาที่จะรู้ จะสัมผัส จะมีปฏิกิริยา และ
ความเป็นไปได้ที่จะถูกทำให้เพศติดเพลิน หรือ ที่จะควบคุม ฐิชาน เล่นกับ
ความปรารถนาเหล่านี้ ด้วยการยั่วยุตัวเองจากความสัมพันธ์ที่ไม่มั่น ด้วยการ
บรรยายอย่างเปิดเผย และ ความรู้สึกที่แสดง ให้เห็นว่า แม้จะเป็นระยะห่างจากความ
ต้องการทางเพศในใจ เราอยู่ลึกไม่สามารถที่จะหลุดพ้นจากความผิว
เผินของสิ่งต่างๆ หรือมันจะถูกบงการโดยเราไป ระยะห่างนั้นไม่สามารถที่
จะเอาชนะได้ บางครั้งมันไม่อาจจะลดเหลือเข้าไปได้ ความพยายามทำให้เกิด
ความอึดใจได้อย่างทันทีทันใด แต่ความปรารถนามันยังคงมีอยู่

ไชเบิร์ด พรีซ
คูเรเตอร์อิสระ
ฟิลาเดลเฟีย เพนซิลเวเนีย สหรัฐอเมริกา

ฐิชาน มอริส ศิลปินชาวอังกฤษ ทำงานด้วยวิดีโอ และคอมพิวเตอร์ เธอศึกษาใจถึง
วิธีที่สุดในโลกใบใหม่ให้กรอบและจอภาพ เพื่อที่จะสัมภาษณ์ความต้องการที่จะสร้าง
ภาพขึ้นในโครงสร้างของเวลา

ขณะนี้เธอได้รับทุนวิจัยเกี่ยวกับประเด็นนี้ในปริญญาเอกที่บัณฑิตวิทยาลัย มหาวิทยาลัยเยลในสหรัฐอเมริกา
ประเทศอังกฤษ นิทรรศการเดี่ยวที่ผ่านมาล่าสุดคือ "Between Hits" ที่ Accident
เมษายนตุลาคม 2540 นิทรรศการกลุ่ม "Interior/Integior" "Silent Movies" "What is Pho-
tograph?" "Accident" ฐิชานจะแสดงเดี่ยวอีกครั้งที่ Five Years Gallery สหรัฐอเมริกา
ในเดือนมกราคม 2543

Yoshiko Shimada at John Batten Gallery, Hong Kong (1997)

- Yoshiko Shimada. *Shooting lessons #11* (1992), print.

Yoshiko Shimada at John Batten Gallery
Initiator/Curator: *R. J. Preece*

The time: two months after the British handover to China, during the oppressive, sweaty summer heat.

The context: Growing self-censorship in the former British colony, the Asian media capital.

The intervention: Activist art from Japan, with that cultural distance, with reference to historical events— to raise questions and offer inspiration.

The result: Artwork spills out of the gallery and splashes across the territory's newspapers, Asian regional magazines, daily radio shows, and onto *CNN* (Asia edition).

Plus the show that expected to generate absolutely no sales, almost sold out...

ADDITIONAL TEXTS:

Yoshiko Shimada at John Batten Gallery, Hong Kong (1997)

ADC staff
artdesigncafé - art | 1 August 1997

Yoshiko Shimada: Female positions

John Batten Gallery, Hong Kong
9 - 23 September 1997

Press release text by John Batten Gallery

Yoshiko Shimada, one of Japan's leading young artists, will be showing her work between 9 to 23 September in the show *Female Positions* at John Batten Gallery— continuing the gallery's emphasis on presenting strong cutting-edge Asia-Pacific art.

Known in Japan and around the world for visually documenting Japan's past with prints and installation, Shimada has tackled such topics as Japan's use of World War II sex slaves ("comfort women"), the collaborative role of Japanese women in the war effort, the commercialization of female sexuality, Japan's role as colonizer of Asia, and Western influences in Asia and its effects on Asian women.

Previously, Yoshiko Shimada has shown her work in Japan, Europe, and North America including shows at Kunstlerhaus Bethanien and Tacheles in Germany; Art Tower Mito, Tokyo Metropolitan Museum of Photography, Keio University, and Ota Fine Arts in Japan; the Power Plant and A Space in Canada. Shimada is very enthusiastic about the upcoming Hong Kong show as she explains: "My work is very relevant in the Asia-Pacific area as it has directly experienced Japan's militarism." Political expression— especially feminist— has generally been shunned in the Japanese art world, and though her work has been widely written about in a variety of English-language academic publications and in the popular press including *Asian Wall Street Journal*, *Newsweek*, *Art News*, and *Asian Art News*; her art has sometimes been avoided by the Japanese press because of its controversial content and overtly un-Japanese sentiment.

For the show, Yoshiko Shimada will present several of her powerful print etchings based on archival photographs. Works include the controversial Woman Shooting, which shows a kimono-clad "collaborator" in the former colony of Korea, lined up at a firing range, protecting herself from possible attacks by "natives", flanked by burning buildings during Japan's fall; and *Tea and Sympathy*, where Shimada contrasts the "good intentions" of Japanese women serving tea to soldiers and indirectly giving donations to former comfort women, while in the background, a victim hauntingly looks out at us. On September 4 Shimada will install her installation *Tied to Apron Strings* in the gallery— this installation is an evocative reminder of the role Japanese women had in nurturing boys, turned soldiers, who later fought in the war.

Yoshiko Shimada will be visiting Hong Kong and presenting a seminar in the Japanese Department at the University of Hong Kong. Also, on Saturday, 13 September, she will be giving a talk in the gallery on her work—the public is welcome to attend this free artist event.

RPProjects: Lisa Holden at Ron Mandos galerie, Rotterdam (2000)

ADC staff
artdesigncafé - art | Released 25 August 2000

000

Left: Lisa Holden. *Canvas*, (2000). Performance view of Holden behind canvas-framed window with spotlight, introducing *UNLEASHED*. *Right:* Lisa Holden. *Seed III* and *Seed IV* (installation view), (both 2000). Pixellated digital photographs, reflected in a pre-war period mirror which survived the bombing campaign. Both prints 33.1 x 46.81".

PRESS RELEASE

Text by RPProjects

Lisa Holden at Ron Mandos galerie, Rotterdam

Curated by R.J. Preece
10 September - 7 October 2000

Ron Mandos galerie kicks off the fall art season with a solo, site-specific project by British-born, Amsterdam resident artist Lisa Holden. Entitled *UNLEASHED*, Holden has positioned the galerie interior, a former two-story residence, as a container of voices, memories, discourses, fantasies, and spirits—

which the viewer experiences through sight and sound art: experiential voicescapes and sound, performance-installation, and digital photographs.

For *UNLEASHED*, Lisa Holden's starting point is the site, a house built in the 1920s and survivor of the WWII Rotterdam bombing campaign, as a container of historical and personal events. She traces its former inhabitants— including two sets of older unmarried siblings— piecing together snapshots of their lives from official records and personal accounts. She then takes this factual material and combines it with "her conversations with the space". The result is a blend of experiences across past and present, layers of fact and fiction, memory and fantasy.

New works exhibited include the interior-exterior *Canvas* (2000): viewed from outside, crisp shadows on a spot-lit, window-fitted canvas show Lisa Holden spinning the psychologies and costumes of the spiritual residents; from the interior hallway, viewers hear the ritual-performance of the unleashed energy behind a closed door— "things the residents don't want to face, things the outsiders don't want to know". Her adjoining, two-room sound and voice installation is a multi-layered remix of the inhabitants secret discourses through time. In the galerie's downstairs space, digital photographs are spiraled from the site, sounds, and spirits depicting bizarre portraits of "Ernie", "John" and "Betty" including *Stuffed*, *Mattress*, *Suckling* and *The Seed* series, consisting of the psychological core emerging "before and beyond the Bite"(of the apple in the Garden of Eden).

Lisa Holden's previous work has explored the themes of the fluidity of the self, the blurring of fact and fiction and unseen narratives in the form of the artist adopting different characters as a means of exploring unfixed identities and realities which are endlessly manipulated and transformed. With *UNLEASHED*, Holden peels back the layers and intends to "resurrect the voices and 'reposition the characters'— adopt the former domestic interior as a site of an infinite psychological mindscape".

Previously, Lisa Holden has exhibited in a variety of group shows including Arti et Amicitiae's *Cos-Play*, in Elastic gallery in Sydney, and at the Brussels Art Fair with Danielle Arnaud gallery, London. Concurrently with *UNLEASHED*, Holden is participating in British-Chinese curator Yuen Fong Ling's surreal vision and "art-drag-design" show, *Apocalypse Now* and *Next Week!* at Manchester, UK's Castlefield Gallery. This is R. J. Preece's third curatorial intervention, following those at spaces in Bangkok (1999) and Hong Kong (1997). He is a Rotterdam-based independent curator and arts journalist. Images of *UNLEASHED* can be seen [on the gallery's website].

For more information and requests for visual material, please contact: [...]

Wanna *2Step* ? CCNOA + RPP (2002)

ADC staff
artdesigncafé - art | 7 September 2010

2 step
Centre for Contemporary Non-Objective Art (CCNOA) + RPProjects
Brussels/Bruxelles/Brussel, Belgium
20 April – 16 June 2002

Press release text by CCNOA

Brussels' Centre for Contemporary Non-Objective Art [CCNOA] in collaboration with RPProjects proudly present *2 step*—an exhibition of video and sound art, by abstract artists who primarily work in other media, such as painting, sculpture, and installation. As artists often explore other artistic media as part of the body of their work, this exhibition frames these explorations—a "two-step" into another medium—highlighting visually challenging works related to the individual artist's practice. Consisting of over 40 video and sound artworks, artists for the exhibition come from Australia, Austria, Belgium, Canada, Germany, Iceland, the Netherlands, Luxembourg, Norway, UK, and USA.

2 step artists include Jacqueline Pennell (UK), who primarily works with installation and photography. Pennell will be exhibiting her video *Out of Square* (1998) in which fleeting shadows pass across a small, isolated floor area of a public square. The shadows themselves were created by people, which have been extracted from the video. For Pennell, *Square* is about "extracting something in order to reveal more of what is already there". From Germany, Gerold Miller, who will have a large-scale show of his abstract 2D-3D works at Berlin's Hamburger Bahnhof in September, will be exhibiting an untitled screen saver (2000). The red-and-white flash-motif composition relates to Miller's practice of placing this

composition across media, such as on a permanent, large-scale installation above a department store [in Singen, southern Germany] and on tile covering a public restroom [in Mainz]. The sounds of a pinball machine accompany the piece which fuses the aural flashes with the visual ones. Meanwhile, John Beech (USA) will exhibit *Dumpster* (2000), a film of images of various garbage containers in New York City made in collaboration with filmmaker Einar Westerlund. Primarily a sculptor, this film serves in part as an archive of source material for Beech, who positions the dumpster as a central theme in his sculpture, due to its inherent convergence of utility and reductive form.

Also contributing to *2 step*, Mark Pimlott's (CAN/UK) *Hole* video (2002) "contemplates the navel of America" with close-ups of Niagara Falls, and "deals with the fantasy of the end that resides deep in the American psyche", acutely felt by Pimlott. In addition to being a practicing artist involved in gallery exhibitions and public art projects, Pimlott was also one of two design coordinators for the Philippe Starck-designed, Ian Schrager Hotels in London. In the CCNOA project room, four DVD projections will be exhibited including Margaret Dreher (DL) and Dan Walsh's (USA) explorations in colour, and Jennifer Bolande's (USA) video (1999) of a sculpture she created fusing a New York modern architecture landmark, Lever House, and an appliance store. *2 step*'s exhibition design, by Tilman (DL/BE) and Djos Janssens (BE), consists of an abstraction of the light waves which produce video and sound art/technology itself. This results in an "installation" comprised of the walls and ceilings painted in complementary colours— yellow, blue, and red— which refers to these artists' practices exploring colour, light, and volume.

Other exhibiting *2 Step* artists include: Marcus Bering (DL); Hilmar Bjarnason (ICE), Kjell Bjorgeengen (NOR); Maria Blondeel (BE); Christoph Dahlhausen (DL); Lieve D'hondt (BE); Peter Downsbrough (USA/BE); Johannes Fox (DL); Marco Fusinato (AUS); Robert Glaubit (USA); Marcia Hafif (USA); Lisa Holden (UK/NL); Steve Kaspar (LUX); Susan Morris (UK); Chris Newman (USA); John Nixon (AUS); Annick Nolle (DL/BE), Susan Norrie (AUS); Kelly Parr (USA); Christian Paulsen (DL); Beverly Piersol (USA/AUSTRIA); Gerwald Rockenschaub (AUSTRIA); Philippe Van Snick (BE); Piki Verschueren (BE); and Joan Waltemath (USA).

This exhibition has been made possible with the generous support of the artists, CCNOA Friends & Members, the Flemish Ministry of Brussels, and the Flemish Ministry of Belgium. For more information about the *Two-Step* exhibition, please contact:

[...]

ABOUT CCNOA:
Since its inception in 1998, CCNOA, a multidisciplinary non-profit exhibition space in Brussels, has organized more then 30 solo and group exhibitions with abstract artists from around the globe, including John Nixon, Shinichi Yanai, Beat Zoderer, Dan Walsh, Simon Ungers, Ingo Meller, Gerold Miller, Marthe Wéry, etc. Located in central Brussels, this 200 square meters "white cube" exhibition space [c. 2002] is the brainchild of German-turned-New Yorker Petra Bungert, former Head of Administration at New York's P.S. 1 Contemporary Art Center and Director of New York-based Petra Bungert Projects [PBP] (1995-97).

ABOUT RPProjects:
Previously, RPProjects has collaborated with spaces and co/curated/organised exhibitions in Hong Kong (1997) (*Female Positions*: Yoshiko Shimada at John Batten Gallery); Bangkok (1999) (*Desire*: Susan Morris

at Project 304); and Rotterdam (2000) (*UNLEASHED*: Lisa Holden at Ron Mandos galerie). In April/June/August 2002, RPProjects will present *A Triptych across Time: Artists respond to Bosch's 'Garden of Earthly Delights'*, three separate installations at Rotterdam's Museum van Nagsael, the world's smallest museum.

Mischa Kuball at *détournement 2009*, Venice: A collateral event exhibition of the 53rd Venice Biennial

ADC staff
artdesigncafé - art | 30 November 2009

Two installations by Mischa Kuball as part of détournement 2009
Accessible to the public 1 June – 22 November 2009

Press release text by RPProjects [Also In German]

Mischa Kuball will be contributing two site-specific installations for *détournement 2009*, a collateral event exhibition of the 53rd Venice Biennial. These two installations address the exhibition's theme "word, image, and memory". As part of the show's concept, the installations are located in usually hidden, historical spaces on the Venetian islands.

***Public Preposition no. 1* (2009) at the Caserma Cornoldi**

Mischa Kuball. *Public Preposition no.1*, 2009, Caserma Cornoldi, Venice. © Photo: Archiv Kuball

Located along a path between Piazza San Marco and the Arsenale, *Public Preposition no. 1* is a two-part light artwork installed at the Caserma Cornoldi. This is a military facility and also an archaeological site to unearth the remains of a church and monastery from the 14th/15th century. This site was converted to a military base in the early 19th century by the French during their occupation of Venice; since the later-19th century, the Italian government has used the site as a headquarters for the administration of international peace missions. These missions are individually referred to by the military as an *intervento* ("intervention" in Italian).

In this two-part installation, Mischa Kuball will present a light projection of the word "INTERVENTO" against the façade of the front of the Caserma Cornoldi (Riva degli Schiavoni/Castello) in the evening darkness. This work refers to signage of theatres of an earlier generation and the intervention aims to provide a playful cinematographic presence amidst the cool shadows, aura and atmosphere of Venice. The building's interior courtyard, which will be open to the public especially for *détournement 2009*, will also include another light projection of "INTERVENTO", here, against the partially excavated patio. In both works, the projections alternate from abstract lines that morph to letters spelling out "INTERVENTO".

This installation refers to Kuball's continued interest playing between abstract form and symbolic communication. ("Preposition" here refers to "and", "but", and "or"—the words in between the historical site and the intervention—that facilitate thoughts and discussions about the artwork and its siting.)

***Tood-Taboo-Trance* (2007/2009) in Palazzo Albrizzi**

Mischa Kuball. *Tood-Taboo-Trance* (2007/2009). Palazzo Albrizzi, © Photo: Archiv Kuball.

This installation is situated at Palazzo Albrizzi (Cannaregio). For this site, Kuball is installing *Tood-Taboo-Trance* ("Death Taboo Trance"), which consists of projections of these three words onto three hanging mirror balls in the middle of the room. The colours red, green, and blue (RGB, which when combined produces a broad range of colours) are also projected onto the mirror balls. These projections then reflect on the mirror balls' surfaces and onto the historical interior of the Sala della pace with its frescoes. The result is an aura of constantly changing colour and letters of the words against the surfaces of the interior space.

This installation aims to highlight in-between situations and oppositions including: life and death, what should be touched and not touched (taboo), being in control and losing control (trance), as well as time, space, and colour. This work also refers to five of Kuball's previous interior mirror-ball installations; the first was exhibited at the Konrad Fischer Galerie (Düsseldorf) in 1996.

Tood-Taboo-Trance (2007/2009) is presented on loan courtesy of the Diözesanmuseum in Bamberg, Germany.

About Mischa Kuball
Previously Kuball has exhibited installations internationally in several group exhibitions including those at the NTT Intercommunication Center in Tokyo (2008), *The Black Square: Homage to Malevich* at the Hamburger Kunsthalle (2007), the Jewish Museum, New York (2002), the São Paulo Biennial (1998), and the Bauhaus Dessau (1992). Temporary installations of his work have been installed at the entrances of the Museum K20K21 in Düsseldorf and the National Gallery in Berlin. Kuball's recent solo exhibitions have included *CityPortrait* at the Contemporary Art Museum in Toyota, Japan (2008), *Mies-Mies* (2007) at the Centre for International Light Art in Unna, Germany, and *Space-Speed-Speech* (2005) at the Gallery of Modern Art in Glasgow, Scotland.

Mischa Kuball has also exhibited large-scale light and sound installations including those on bridges in Berlin and Geneva, the interior/exterior of a 23-story office building in Düsseldorf (*Megasign*, 1990) and also at Projekt Synagoge Sommeln near Cologne, where he saturated the building with light from the inside-out.

Kuball is Professor of Media Arts at the Academy of Media Arts in Cologne (Kunsthochschule fur Medien Köln) since 2007. Prior to this, he was Professor of Media Arts at HfG/ZKM Center for Art and Media, in Karlsruhe, Germany.

Caption information
Mischa Kuball. Illustrations for Public Preposition no. 1 (2009). Site-specific light projection installation. To be exhibited at the Caserma Cornoldi site in Venice, Italy during the exhibition of *détournement 2009*, a collateral event of the 53rd Venice Biennial.

[...]

Mischa Kuball: *NEW POTT 100 Lights/100 Faces* (2010-11)

A European Capital of Culture Ruhr region 2010 event at Campus Museum, Ruhr University Bochum, Germany.

ADC staff
artdesigncafé - art | 6 December 2010

[With embedded videos]

Mischa Kuball: *NEW POTT 100 Lights/100 Faces* (2010-11)

A European Capital of Culture Ruhr region 2010 event at Campus Museum, Ruhr University Bochum, Germany.

ADC staff
artdesigncafé - art | 6 December 2010

FOR IMMEDIATE RELEASE

Text by NEW POTT Project Partners

European Capital of Culture RUHR region 2010 event

Mischa Kuball: *NEW POTT 100 Lights/100 Faces*
Campus Museum, Ruhr University Bochum
Bochum, Germany
28 October 2010 - 30 April 2011

On the occasion of the European Capital of Culture RUHR region 2010 events, media artist Mischa Kuball is presenting a 1200 sq. m. installation *NEW POTT 100 Lights/100 Faces* at the Campus Museum, Ruhr University Bochum in Bochum, Germany. This installation, consisting of 100 photograph-pairs and documentary videos, approaches one the culture capital's themes "Mapping the Region" and explores current immigration in the Ruhr region. (This area north of Düsseldorf in Western Germany has a population estimated at 5.2 million inhabitants (2008), within a 150-year history of immigration. An estimated 12% of current inhabitants come have non-German backgrounds.) The large scale work is integrated throughout the museum collection which exhibits a selection of modern works by international artists including Bruce Nauman, Donald Judd, Richard Serra, as well as Greco-Roman antiquities.

Mischa Kuball. (From left to right in background:) "From Vietnam: Sebastian & Stephanie", "From Romania: Smaranda, Anna, Robert, Gunnar, Henning" and "From Russia: Otto" (Photographic details from *NEW POTT* installation) (2010), as installed in Campus Museum, Ruhr University Bochum. Fine art

NEW POTT 100 Lights/100 Faces ("NEW POTT" roughly translates to "new melting pot") consists of 100 sets of comparative photography of migrants/immigrants in their domestic interior juxtaposed against their interior, empty, to highlight the space and their contribution to multi-cultural Ruhr region society. For the project, 100 families from 100 nations—other countries in Europe and those on other continents—were interviewed on camera in their homes and photographed. The documentary interviews are incorporated into the installation via three video monitors.

Bright floor lamps in the photographs have two functions: a floor lamp was given to each immigrant-participant in exchange for a lamp in their interior; and the lamp symbolically transforms the immediate

prints on Alu Dibond, 50 x 80cm each. Image courtesy of Mischa Kuball.

Mischa Kuball. "From England: Peter & Danny" (Photograph detail from NEW POTT installation) (2010), as installed in Campus Museum, Ruhr University Bochum. Fine art print on Alu Dibond, 50 x 80cm. Image courtesy of Mischa Kuball.

space into a stage-platform upon which stories of life, migration and the reality of being in between two cultures are told. *NEW POTT 100 Lights/100 Faces* refers to an earlier project by Kuball, *Private Light/Public Light* at the 1998 São Paulo Biennial. In this project, 72 families in São Paulo were invited to exchange their living room lights with a standardised lamp developed by Kuball which became metaphors contributing to a sculptural-installation.

For Mischa Kuball, one goal of NEW POTT 100 Lights/100 Faces is "to raise awareness about the personal stories of current migration and emigration to the Ruhr region amidst German and European discussions about immigration, as our world increasingly globalises. Ultimately the project aims to encourage more understanding, more tolerance and more open discussion—as we continue to see worrying examples of intolerance in Europe and throughout our world."

Video of William from Liberia, interviewed for Kuball's installation, *NEW POTT 100 Lights/100 Faces*.

Sponsors

This project is generously supported by North Rhine-Westphalia's Ministry for Family, Children, Youth, Culture and Sport; RWE Foundation and RUHR.2010 GmbH; Sparkassen-Finanzgruppe, and artdesigncafe.com.

Installation view of video monitor (detail) showing interviews from the *NEW POTT* project, installed at Campus Museum, Ruhr University Bochum and integrated into the collection, on the occasion of the Ruhr region European Capital of Culture 2010 designation. Image courtesy of Mischa Kuball.

Video of Timo & Indira from Malaysia, interviewed for Kuball's installation, *NEW POTT 100 Lights/100 Faces*.

Installation view of *NEW POTT* by Mischa Kuball, installed at the Kunstsammlungen der Ruhr-Universität Bochum, Germany (2010-11). Image courtesy of Mischa Kuball.

About Mischa Kuball

Previously Kuball has exhibited installations internationally in several group exhibitions including those at the NTT Intercommunication Center in Tokyo (2008), Hamburger Kunsthalle (2007), the Jewish Museum, New York (2002), and the Bauhaus Dessau (1992). Temporary installations of his work have been installed at the entrances of the Museum K20K21 in Düsseldorf (2005), the National Gallery in Berlin (1999), and most recently at the Centre Pompidou-Metz (2010). He has also positioned site-specific installations on bridges in Berlin and Geneva, and in/on a 23-story office building in Düsseldorf. Among Kuball's recent solo exhibitions include those at the Chinati Foundation in Marfa, Texas, (2009), the Contemporary Art Museum in Toyota, Japan (2008), and at the Gallery of Modern Art in Glasgow, Scotland (2005). Kuball also contributed two site-specific installation for *détournement 2009*, a collateral exhibition at the Venice Biennial 2009. In 1994, Kuball saturated the Projekt Synagoge Sommeln (1994) near Cologne with light, from the inside-out, to "project a strong presence with its symbolism". He considers this a breakthrough work in his artistic practice.

Contact

For more information about *NEW POTT 100 Lights/100 Faces*, or image requests, contact Sandra Höptner at hoeptner [*at*] mischakuball [*point*] com or in Düsseldorf at 49-211-371-402.

100 persons/families from 100 countries

Persons interviewed and photographed for the NEW POTT project comes from the following countries: Abkhazia, Afghanistan, Algeria, Angola, Argentina, Armenia, Austria, Azerbaijan, Bangledesh, Belarus, Belgium, Benin, Bosnia and Herzegovina, Brazil, Bulgaria, Burkina Faso, Cameroon, Canada, Chile, China, Colombia, Congo-Kinshasa, Costa Rica, Côte d'Ivoire/Ivory Coast, Croatia, Cuba, Czech Republic, Ecuador, Egypt, England, Finland, France, Greece, Guatemala, Guinea, Honduras, Hungary, India, Indonesia, Iraq, Iran, Ireland, Israel, Italian, Jamaica,

Naveed from Pakistan, interviewed for Kuball's installation, *NEW POTT 100 Lights/100 Faces*.

Mischa Kuball. *Private light, public light*, 1998. Installation at the São Paulo Biennial. Image courtesy of Mischa Kuball.

Mischa Kuball. *Refraction house*, (1994). Projekt Synagoge Sommeln, near Cologne, Germany. Image courtesy of Mischa Kuball.

Japan, Kazakhstan, Latvia, Lebanon, Liberia, Lithuania, Luxembourg, Malawi, Malaysia, Malta, Mauritania, Mexico, Morocco, Nepal, the Netherlands, Nicaragua, Niger, Nigeria, Norway, Oman, Pakistan, Panama, Peru, Poland, Portugal, Romania, Rwanda, Russia, Saudi Arabia, Scotland, Senegal, Serbia, Sierra Leone, Slovakia, Slovenia, South Africa, South Korea, Spain, Sri Lanka, Sudan, Sweden, Switzerland, Syria, Tajikistan, Thailand, Togo, Tunisia, Turkey, Uganda, Ukraine, USA, Uruguay, Uzbekistan Venezuela and Vietnam.

Conference in January

A conference will take place on 21–22 January 2011 on the occasion of the exhibition, discussing the issues raised in NEW POTT. Artists, art historians and theorists, literary scholars, social psychologists, and historians will gather to discuss the forms and content of social-oriented art and related issues. The conference proceedings (edited by Friederike Wappler) will be published by JRP|Ringier Verlag, Zurich. For more information, contact Sandra Höptner at hoeptner [*at*] mischakuball [*point*] com.